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THE MUSICIAN'S TOUCH.

Among the fads of the present day wherein lies character reading, music, one of the most truthful delineators, has never been touched upon. In the event that graphology or any other of these so-called sciences carry any weight whatever, piano playing takes its stand beside them, or even may be said to take the lead. The bond between the hand and the brain is a very strong one, and is absolutely involuntary; consequently it is not surprising that in a corresponding weak one: even though one does not base conclusions of carelessness upon the uncrossed "t" or the dotless "i," or even upon disconnection of letters in a word, but merely upon the weight with which the pen is laid on the paper and the touches which are unstudied and involuntary, the close student will have some index, and in most cases a faithful one, to the character beneath.

To the instructor in an office of music, however, the character of a pupil is an open book, and not alone of the pupil's but of any musician short of the finished virtuoso, in whose case training and other influences have brought the touch to such a perfection that it has become more mechanical than otherwise, and even there, what is the individuality of a player if not that nature which is strongest in him, and which asserts itself through everything, making him distinct by mirroring the traits of character which are his own and which the years of training cannot subjugate. The player's position at the instrument is the first point worthy of notice, notwithstanding the fact of what the position must be, and if forced upon him by the careful teacher there will lurk in the poise of the head, the position of the shoulders, the hang of the arms, the tendency of the body, the involuntary attitudes, but which to the student on this subject will show

all the degrees of self importance, from the most marked cases of egotism, haughtiness, arrogance and the like, to the most pronounced types of modesty, sweetness and timidity.

Now, to deal directly with the hand. The touch coming from the hand proper comes, in consequence, straight from the brain, and here lies the key to the situation. Here the revelation to the holy of holiest—the internal self as it is. It is marvelous to what extent those in earnest in this subject can differentiate between the shades of touch, however slight, which demonstrates the impudence of honesty, sentiment or timidity, nervousness (not related to timidity) or irascibility, carelessness or dash. Apathy as a natural consequence is very apparent, as is also that phase of sentiment known as the over-soul, but none of these are pronouncably recognizable as deceit. This characteristic produces a furtive, unsteady touch that s and b's by itself.

An example is quoted here in which a teacher says: "I had known Miss for quite a while, and although I pride myself on being a fair judge of human nature from physiognomic traces, distrust had never entered my head. She commenced a course of music with me, and I was absolutely startled to note the degree of deceit which her touch denoted. Turning involuntarily to her face I found corroboration in the expression of her eyes, mouth and chin, and later developments proved the truth beyond a question." The same teacher claims that on asking a pupil concerning his work, she knows how much faith to put in the answer by the degree of firmness in the touch.—*Ex.*

A regulum in memory of Franz Liszt, who died ten years ago, was celebrated in the Catholic church at Bayreuth on July 31. Fran Cosima Wagner, his daughter, observed, the anniversary by a musical soiree at the villa Wahnfried.

MET BY CHANCE.

An amusing story is told of Robert Franz, the famous German song-writer, and another equally celebrated composer. The incident occurred soon after the publication of Franz's famous "Open Letter to Edward Haussick," in which he made severe criticism upon some musical work of the composer, Johannes Brahms.

Franz had occasion at that time to take a five or six hours' trip by rail. In the compartment with him was a little man with whom he fell into conversation. The fellow-travelers found each other delightful, and whiled the hours away in agreeable talk, which did not turn upon music.

When the train reached Franz's destination, he took out his card case, saying to his companion—

"You have made me pass a most delightful afternoon. Allow me to give you my card."

The stranger seemed highly gratified, and offered Franz his card in return. Each looked at the bit of pasteboard he had received in amazement. The stranger's eyes opened wide at reading the name of his meretricious critic. Dr. Robert Franz, while Franz himself was equally astounded at reading on the card in his hand, "Johannes Brahms."

There was no time for mutual explanations; but one of the musicians had discovered that, however their ideas might differ from a musical standpoint, they were at least admirable traveling companions, and had found much to enjoy in each other.

Moszkowski's new ballet, "Laurin," was performed for the first time recently at the Opera House in Berlin, and achieved fair success. Moszkowski's music is, as usual, said to be very neat and melodious, especially the dances, but, on the whole, does not reach a high level, and produces no particular impression.



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A STUDY OF TEMPERAMENTS.

Under the above head a writer in the London *Standard* advances some thoughtful remarks. "I have now come to a question which requires a few words," he says. "I can best put it in this form. Does not the very nature of man gradually undergo a change according to the circumstances of his surroundings? It is generally conceded that it does. I know; but such conceptions as a rule, too general and too easily granted to carry much weight, at any rate, they do not preclude discussion.

A man's moral nature may be deteriorated considerably if he be permanently associated with those of a lower mind; and, vice-versa, it may be raised to loftier heights if his companions be of finer nature than he. One sees this kind of thing so much among married people, whose minds, if there be any sympathy at all between them, grow so alike that it is very difficult to say which is influenced by the other.

To take even broader grounds, can any of us say that our character has not developed since youth, has not even changed almost radically? I know such change is rather deceptive because one is apt to overlook the fact that germs of such aftergrowth did actually exist, and that only sprung into full life under certain circumstances. Such changes, and such influences on character being admitted, it is no long step to affirming that an artist's temperament undergoes considerable modification by its gradual adaptation to the characteristics of the nation among whom he has spent a large part of his life. That is the modification that has happened to Sarasate, with the happiest results to his art; for beneath the Teutonic calmness and grandeur he has still the charm of his Spanish blood. D'Albert would probably tell you that such a change does take place, but he so violently de-nationalizes his temperament that he is hardly case in point. Greig is an interesting example; he has his old Norwegian freshness and sadness and grotesqueness, modified by German musical culture obtained at Leipzig. Joachim has never changed; he has lived so much in his native country that he has become us who, after all, closely resemble our German cousins. Then Dvorak has attained his belated home in music to almost cosmopolitan complexity, with at present, a slight tinge of American sweetness of feeling. Paderewski, like Liszt before him, is a Parisian Pole, one of the best combinations of nations for artistic purposes. Among composers, Meyerbeer and Wagner stand foremost as examples of national temperaments modified by surroundings. Wagner especially cannot be called German. He had the massiveness and reflective poetic spirit of the nation of his birth, but he was enormously influenced by his Parisian experiences, so that his music cannot be classified as an unaltered expression of German character, as Schumann's and even Brahms' can be.

An interesting example of almost pure national feeling is at present to be found in the playing of young Poeska, the Hungarian violinist. He is, at sixteen, entirely Hungarian, and he cannot play Bach without translating him into his own native language: it is very interesting, but is not Bach. Of course, in that respect, he is not different from Sarasate has, as Paderewski has, and he will be all the greater artist for it. I have put down these reflections because it seems to me in answering the question of whether nature is nationalistic or universal, the fact that men are greatly impressed by their surroundings, and by their culture, is not sufficiently taken into account. It is not enough to say that absolutely national composition or national playing when composers and executive artists find so much of their culture in lands other than those which gave them birth.

This year's performances of Nibelungen trilogy at Bayreuth have resulted in a considerable deficit, which it is hoped will be made up by the Parsifal performances next year. The membership of the Richard Wagner Society has fallen off from 8,000 to 3,000.

HERR MORIZ ROSENTHAL.

We take pleasure in presenting to our readers the portrait of Herr Moritz Rosenthal, the distinguished pianist, who will be heard this season at Entertainment Hall, where he gives two recitals—Monday evening, Dec. 7th, and Wednesday afternoon, Dec. 8th.

Herr Rosenthal is only thirty-six years of age, and was born at Lemberg. He is an example of the endurance of the prodigy, for as early as his fourth year he showed unmistakable musical ability, and when ten he played in public, performing Chopin's *Rondo* and Liszt's *Concerto* with Mikulski, who was his master. In 1875, his parents settled in Vienna, and the young pianist studied under Rafael Joseffy. In his fourteenth year he gave his first public concert in Vienna, and he subsequently went with his parents to Belgrade and Bacharat, where he was appointed pianist for the Roumanian court. In the same year (1876) he accepted Liszt's invitation to pay a visit to Weimar, where he stayed for two years, afterwards appearing in Paris and St. Petersburg, where he made a great sensation.

musosity, and the palm may be yielded to him, be it worth what it may. The tone he produced was simply prodigious, yet it must be admitted, that it seldom or never duplicated itself. The difficulties of the work, though increased in several ways, particularly by the terrific pace at which the *Finale* was played, seemed to have no effect in Rosenthal's hands, and, as a matter of course, his performance called forward unqualified applause."

The *Daily Telegraph*, of the same date, said:

"Mr. Moritz Rosenthal, of whom the world of music has been talking in hyperbolic terms for several years past, made his first appearance before an English audience last evening. His coming was anticipated with great interest, and the efforts of any man, concerning whom Rumour's tongues all wag to the same tune of fervent imagination and unstinted praise. It may have been a little disappointing, as pointed by the new-comer's personal appearance, which does not approach the ideal. He looks like a man of great intellect, but in the matter of a certain thing, does it with as little 'bounce' as possible and goes his way. For once the truth, in rolling across Europe, gathered nothing fictitious, since it is correct to say, that this performer carries higher than it ever stood the standard of executive skill. If there be, to alter a familiar quotation, than highest height, a higher still, it is upon the higher that Mr. Rosenthal stands. He has immense power, without apparent effort in proportion; his accuracy never fails; his rendering of the most brilliant passages is marked by just gradations of tone and emphasis; and when in the midst of executive difficulties, he seems able to concentrate himself upon whatever of greater artistic consideration they involve."

TO FIND THE KEYNOTE OF AUDITORIUMS.

In an article in the *American Cynosure* of Science Dr. Ephraim Cutter gave the following directions for ascertaining the keynote of auditoriums.

I. Sing the major scale of C—m in a rostrum position facing the audience or empty auditorium. Use care to sing each note with the same power, that is, with a medium voice uniformly as to loudness. Then observe which note is more resonant than any other utter (only, if the observer sings, let "in" or "out" get excluded). This note is the keynote. Test by singing this note near a piano with damper raised. If the piano answers back better than any other note (for the chords and overtones will be heard), it is the keynote.

II. Tune an instrument of the violin family so that one of the open strings will be in the supposed key-tone; then sing it and the instrument will respond audibly.

III. If an organ is present play the scale of C natural on the pedal diapason alone, giving each note an equal force. Observe which note is most resonant and this note will be the "keynote," to be tested as above.

IV. Or play this major scale on a open piano and note carefully the effect. When the keynote is struck, there will be a liquid reedy tone imitating an organ.

IV. Another way, practiced by Senator W. M. Stewart and (it is said) by Cicero, is to station a man in the center of the auditorium, and have him lower his hand and lower his hand accordingly as the voice rises and falls, but keep stationary when the voice is best audited, and the speaker then says, "I have heard the keynote of the Senate and I find it is this note." The rational, and Cicero was probably in the same condition.

When the keynote is found, the way the writer tells he has struck the keynote is to observe the effect upon the audience and himself. The most common key-note of modern music is F. He usually begins in that key. If it is the keynote, only three or four words will suffice as to the audience, which shows by attitude and nodding of the head what is said. Three or four words suffice to the speaker, because he finds that he speaks with ease and feels his voice to improve on the further he speaks. If he does not find those results, his pitch is raised or lowered till he obtains them.

HERR MORIZ ROSENTHAL.

In the meantime his general studies were not neglected; he attended the St. Cecilian school in Vienna for nearly two years; passed his "maturity" examination, and went to the lectures of Zimmermann, Brecht and Hanslick, and the same time continued his pianoforte studies with the greatest energy, and after a retirement of six years at Vienna, in 1882, again appeared in public, and his marvelous performances were soon the talk of all classes of musicians.

From that time his career has been one long triumph, and in Berlin, Dresden, Cologne, and in all parts of Austria and Germany, his performances have aroused the greatest enthusiasm. In 1888 he gave over a hundred recitals in America, and since 1890 he has been heard in every European center, including London, always the last to be visited by virtuosos.

Of him Rubinstein said: "I never knew what technique was until I heard Rosenthal." Hanslick, the famous German critic, called him "a pianoforte conjuror," while another well-known critic called him "a *«Cagliostro»* among the young pianists."

The London Times, of June 11th, said:

"Moriz Rosenthal is said to hold the record of vir-

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THOMAS M. HYLAND, . . . EDITOR.

OCTOBER, 1896.

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PIANO TREATMENT.

There are a great many counsels given about the care of the piano; but a piano expert says that it is out of the question to lay down arbitrary rules on this subject. The climate, the location of the house, and the position in which the piano stands, have much to do with its management.

It must be borne in mind that too great heat and dryness are more injurious to a piano than the moderate dampness it is likely to be subjected to in any ordinary dwelling. If the sounding board gets too dry it is likely to crack; then the piano is a hopeless wreck. Too much moisture makes the keys stick, and rusts the strings; but this is nothing as bad as too much dryness.

Some experts recommend keeping a growing plant on the piano; but this has objections, as the pet might be easily upset, with a rather disagreeable, if not dangerous, result.

The best idea is to keep the piano as far away from the heater as possible in winter, and not too near a sun-exposed wall in summer. Pianos may stand by an outside wall if they are not allowed to come in contact with it, and if the circulation of air in the room is reasonably good. When it is said that a piano must not stand against an outside wall, it means that the instrument should not come in direct contact with any conductor to the outer world.

Pianos should be kept as much as possible from dust, and it is of all things important that small articles and scraps of all sorts be kept out of it. In many houses it is customary to lay wraps, work, and all kinds of odds and ends on the piano. Some come in, down goes a bonnet, shawl, gloves, etc. When the things are taken up, a pin may fall in upon the sounding board, and some day there are a clatter and a buzzing, and some one must come to see what the matter is. Musical instruments were never made for wardrobes or other storage purposes.

To have the piano at its best, keep it covered, if it is covered at all, with a felt spread, and do not leave it closed continuously. It should be opened every day at least, so that the keys may not turn yellow. Wipe the dust off the keys so that it will not be brushed down into the works. Pianos should never be banged. There is a great difference between the sometimes sounding of inexperienced people and children given a piano and the vigorous treatment of an expert. A skilled player rarely does any harm to a musical instrument, however forcible his action may be.

Keeping a piano in good condition is a comparatively simple thing, provided one remembers the few "do's" that are required.

DEATH OF P. G. ANTON.

In the death of P. G. Anton, which occurred on the 2nd ult., St. Louis has lost one of her foremost musicians. Many of the younger generation of musicians will have cause to remember him for his valuable teachings.

Mr. Anton was at one time one of the most prominent piano and music dealers here. He was born March 26, 1859, at Radelburg, Hesse-Harnstadt, and was the son of a prominent musician.

He emigrated to this country in 1880, and settled in Pittsburgh, Pa., where he taught music. On August 18, 1885, he married Miss Eliza Hufschmidt, and a year later removed to St. Louis where he has since resided. His fame as a composer and pianist and at a grand concert given at Music Hall May 20, this year, his compositions were the only ones played.

The best known of his compositions are "Des Flambeaux," symphony from "History of Poland," large, to memory of Kosciuszko; "My Jewel," serenade for violin solo and a gallop. He was a member of Itasca Lodge of the Freemasons, Alpha Council, No. 1, Legion of Honor, Standard Lodge, No. 80, A. O. U. W., Paragon Lodge, No. 3068, Knights of

The funeral took place at his late residence, No. 1520 Chouteau avenue, and was attended by a large number of musicians, members of the Grand Opera, Social Sangerchor, Alpha Council, Legion of Honor, Standard Lodge, A. O. U. W., and Paragon Lodge, Knights of Honor. Rev. C. F. Starkie conducted the religious services. The body was incinerated in the Missouri Crematory. The pall-bearers were Ernest Kroeger, Franz Bauserme, Louis Hammerstein, George Herrich, Louis Mayer, John Boehmer, Emil Meyenbach and George Essinger, all associates of Prof. Anton. A quartet of French horns rendered music at the crematory.

Mr. Anton leaves a widow and four grown children, all of whom are musicians of ability. We extend our sympathy to the family in their hour of bereavement.

MENDELSSOHN'S PIANO PLAYING.

Clara Schumann gives the following views upon the pianoforte playing of Mendelssohn, who was equally an artist upon that instrument as he was great as an organist: "My recollections of his playing are among the most delightful things of my artistic life. It was to me a shining ideal, full of genius and life, united with technical perfection. He would sometimes take the tempo very quick, but never to the prejudice of the music. It never occurred to me to compare him to virtuosi. Of mere effects of performance he knew nothing—he was always a great musician—and in his playing one forgot the player, and only revealed in the full enjoyment of the music. He could carry one with him in the most incredible manner, and his playing was always stamped with beauty and nobility. In his early days he had acquired perfection of technique; but latterly, as he often told me, he hardly ever practised and yet he surpassed every one. I have heard him in Bach and Beethoven, and in his own compositions, and shall never forget the impression he made on me."

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Next year the centenary of Schubert's birth will be celebrated at Vienna. There will, of course, be an exhibition, and already about six hundred objects, directly or indirectly associated with the great composer, have been promised. Doubtless there will be many performances of Schubert's works.

MAJOR AND MINOR.

Henri Cain, the fiance of Emma Calve, is the librettist of Massenet's new opera, "Cinderella."

Mrs. Corinne Moore-Lawson, the well-known contralto, intends residing permanently in New York.

Humperdinck's latest baby opera, "The King's Children," will be one of the earliest novelties of the next opera season at Munich.

The music teacher of Japan is always either a lady or a blind man, who has received a musical degree. Vocal and instrumental music are always taught simultaneously.

Mr. Charles H. Galloway, of St. Louis, was accorded the honor of playing with M. Gullmait, the eminent organist of Paris, at a concert given at Meudon recently.

Mrs. Nellie Paulding and her pupils gave a very interesting recital recently at her residence, 3088 Lucas Ave. Mrs. Paulding gives special attention to technique and expression.

An old belleranger at Fressingfield, England, has just received from Queen Victoria her portrait for having rung the bells on every anniversary of her birth since she came to the throne.

Paris has a society, the Schola Cantorum, for the propagation and purification of classic music. M. Alexandre Gullmait is the president, and is an enthusiast in the cause of classic music. M. Alexandre—no surname, by the way—and freeing it from the "vile and hideous mutilations," to which good M. Joseph Andrieu has subjected one of the statues of Sales, calls attention with tears in his eyes.

It is announced that Albani is to make a tour of the United States and Canada, beginning in the early fall. With him, Mr. Braxton Smith, Mr. Lempriere Pringle, and Miss Besure Langley, violinist, and some local contralto, Mme. Albani sails from Europe early in November.

The first part of the programme will consist of operatic arias and songs, and the second part of a concert rendering of scenes from well-known operas.

Sixty-one different operas were produced in Vienna during the last season. The three novelties which attracted most attention were Massenet's "Naxos," Kneul's "Evangeline," and Goldmark's "Crickets on the Hearth," an opera which was also very successful in Berlin, and will doubtless go the rounds of Europe next season. Goldmark has already set to work on a new opera. He is a clever but eclectic composer, and his operas, as "The Queen of Sheba" and "Merlin" show, lack those qualities which insure them a permanent place in the repertory. His orchestral works have a more enduring value.

Many amateurs can play a Liszt rhapsody or a Brahms sonata clearly in time, and with seeming accuracy; yet there is a great difference between their playing and that of an artist. What is the trouble? The amateur plays notes; the artist, music. The former fails to realize the art value of those little things expressed in the notation, as exact notes, values, phrasing, staccato, legato, shading, rubato, etc., while the latter not only observes them, but much that is read between the lines. The lack of effectiveness in the amateur's playing is due largely due to the fact that his mind is taken up with reading the notes, and in a nervous effort not to break down, while the artist has a mind free from all of this, and a sensitive and refined imagination, with deep emotional feelings controlled by a trained intellect which gives shades of expression never dreamed of by the amateur. The latter, who is well trained not only has all of this drilled into his hand, but his mind holds the art-impulse of every touch and expressive effect, and his ear has been trained to a critical appreciation and cognizance of all that he hears in the playing of an artist.

John Feld, the popular dealer in pianos and organs, is offering at his store, 1814 South Broadway, a stock of instruments that is not surpassed in grade or reasonable in price. Those who are looking for a good piano at a moderate price will do well to call upon Mr. Feld before purchasing elsewhere.

Mr. Rudolph Aronson has concluded, by cable, negotiations long pending, for the appearance in

America (after an absence of seven years) of the celebrated pianist, Teresa Carreno.

During her absence abroad, Mahane Carreno has played in nearly every musical city, and with her accustomed success. She will arrive in New York January 8th, and will make her rentree before a metropolitan audience at the Philharmonic's city Concert, Carnegie Music Hall, January 8th, 1897.

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SIXTH, OLIVE AND LOCUST.

EUROPEAN ENDORSEMENTS.

The *London Lancet*, of March 28th, says editorially:—"Antikamnia is well spoken of as a pain reliever in the treatment of neuralgia, rheumatism, headache, etc., etc. It is not disagreeable to take, and may be had either in powder or tablet form, the latter being in live-grain size. It is described as not a preventive of, but rather as affording relief to, pain. By the presence in it of the amine group it exerts a stimulating rather than a depressing action on the heart and the system generally."

The concise endorsement of the *Edinburgh* (Scotland) *Medical Journal*, which appeared in a recent issue, is equally interesting:—"Antikamnia is one of the many coal-tar products which have lately been introduced into medicine in Scotland. In doses of three to ten grains, according to antikamnia acts as a speedy and effective reliever of pain."

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EDVARD GRIEG.

I

STABBE-LAATEN.

Humoristischer Tanz.

Op. 17. No. 18.

Many of Grieg's piano compositions, though gems, are too short for concert performance. The editor of this suite has selected from the best of these short pieces such as could be welded into one whole, and placed them in the order that would afford the best contrasts and most artistic effects. This suite can therefore be played as a whole, or its component numbers may be played separately, as each is complete.

SUITE PREMIERE.

[illegible]

Musical score for "The Merry Widow" by Franz Lehár. The score is in 2/4 time and one flat (B-flat) key signature. It features a piano part (marked *ff*) and a pedaled piano part (marked *Ped.*). The piano part includes various musical notations such as notes, rests, and dynamic markings. The pedaled piano part includes various musical notations such as notes, rests, and dynamic markings. The score includes a key signature of one flat (B-flat) and a 2/4 time signature.

The musical score for 'The Rose Tree' is presented in a single system. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The score is divided into two measures by a double bar line. The first measure contains the first two measures of the melody, and the second measure contains the next four measures. The melody is a simple, folk-like tune. The bass line provides a steady accompaniment. The score includes various musical notations such as notes, rests, and bar lines. There are also some performance instructions like 'Ped.' (pedal) and 'tr.' (trill) written below the bass line. The score is written in a clear, legible font.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a piano and voice. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is a single melodic line. The score includes various musical notations such as notes, rests, and ornaments. There are four measures of music shown, each ending with a "Ped." (Pedal) instruction and a star symbol. The key signature is one flat (B-flat), and the time signature is 2/4.

Coda.

Musical score for "The Rose Tree" in 3/4 time, marked *Allegretto*. The score is for a piano and voice. The piano part features a repeating eighth-note pattern in the right hand and a more complex bass line in the left hand. The voice part enters with the melody. The score includes dynamic markings such as *ff* and *ff*, and performance instructions like "Ped." and "Ped. Ped.". The piece concludes with a final chord and a fermata.

III

SOLFAGER UND DER WÜRMERKÖNIG

Op. 17. N^o 12.

5

Andante. 100.

p *mf* *f* *dim.* *pp e ritard.*

N.B. The *P* signifies *Ped.*

741 - 6



REISELIED.

Op. 17. N^o 13.

Moderato. ♩ = 100.

op. 17

Musical score for "Reiselied" (Op. 17, No. 13) by Robert Schumann. The score is in G major (one sharp) and 2/4 time. It consists of five systems of piano and bass staves. The tempo is marked "Moderato" with a quarter note equal to 100 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings (p, f). Pedal points are indicated by "Ped." and "Ped." with a star symbol. The score concludes with the instruction "sempre ritardando."

The score is divided into five systems, each containing a piano (right) and bass (left) staff. The key signature is G major (one sharp). The tempo is marked "Moderato" with a quarter note equal to 100 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings (p, f). Pedal points are indicated by "Ped." and "Ped." with a star symbol. The score concludes with the instruction "sempre ritardando."

The score is divided into five systems, each containing a piano (right) and bass (left) staff. The key signature is G major (one sharp). The tempo is marked "Moderato" with a quarter note equal to 100 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings (p, f). Pedal points are indicated by "Ped." and "Ped." with a star symbol. The score concludes with the instruction "sempre ritardando."

The score is divided into five systems, each containing a piano (right) and bass (left) staff. The key signature is G major (one sharp). The tempo is marked "Moderato" with a quarter note equal to 100 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings (p, f). Pedal points are indicated by "Ped." and "Ped." with a star symbol. The score concludes with the instruction "sempre ritardando."

The score is divided into five systems, each containing a piano (right) and bass (left) staff. The key signature is G major (one sharp). The tempo is marked "Moderato" with a quarter note equal to 100 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings (p, f). Pedal points are indicated by "Ped." and "Ped." with a star symbol. The score concludes with the instruction "sempre ritardando."



TANZ AUS JÖLSTER.

Op. 17. N^o 5.

Allegro con fuoco.



Moderato e marcato. ♩ = 112.



8 *meno mosso.* $\text{♩} = 160.$ *stacc.*

pp

più mosso.

cresc.

Ped. *Ped.* *Ped.* *Ped.*

Coda.

cen. ito *non legato.* *f* *ff* *ff*

Ped. *Ped.* *Ped.* *Ped.*

8 *or* *f* *ff* *sostenuto.* *ff* *ff Più Allegro e*

Ped. *Ped.* *Ped.*

sempre string. *Presto.* *ff* *ff*

Ped. *Ped.* *Ped.* *Ped.*

THE LITTLE DRUMMER.

3

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Allegretto. $\text{♩} = 100$.

ρ (Key of C) N.B. N.B.

cresc. ρ N.B.

N.B. N.B. N.B.

f (Key of G) f ρ

f ρ

N.B. Carefully change the fingering as indicated. 1668. 3

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N. B.



N. B.

N. B.



N. B.



Fine.

N. B.

N. B.
1668-3

Here the quarter note is equivalent in value to the dotted quarter note in the preceding parts. (♩ = 100 = ♩.)

5

The Girl I left behind me.

♩ 100.

First system of musical notation. Treble and bass staves. Treble clef has a key signature of one flat (F) and a 2/4 time signature. The bass clef has a 2/4 time signature. The music is in 2/4 time. The treble staff has a melody with various fingerings indicated by numbers 1-5. The bass staff has a rhythmic accompaniment. A dynamic marking *p* (piano) is present. A note indicates '(Key of F)'. A drum effect is indicated by a small drum icon and the word 'Drum'.

Do not let the fingers lie on the keys after the notes have been struck. The fingers must be promptly withdrawn otherwise the drum effect will be spoiled.

Second system of musical notation. Treble and bass staves. Treble clef has a key signature of one flat (F) and a 2/4 time signature. The bass clef has a 2/4 time signature. The music is in 2/4 time. The treble staff has a melody with various fingerings indicated by numbers 1-5. The bass staff has a rhythmic accompaniment. A dynamic marking *p* (piano) is present. A first ending bracket is shown with '1.' and '2.' endings.

Third system of musical notation. Treble and bass staves. Treble clef has a key signature of one flat (F) and a 2/4 time signature. The bass clef has a 2/4 time signature. The music is in 2/4 time. The treble staff has a melody with various fingerings indicated by numbers 1-5. The bass staff has a rhythmic accompaniment. A dynamic marking *p* (piano) is present. A crescendo marking 'cresc.' is shown.

Fourth system of musical notation. Treble and bass staves. Treble clef has a key signature of one flat (F) and a 2/4 time signature. The bass clef has a 2/4 time signature. The music is in 2/4 time. The treble staff has a melody with various fingerings indicated by numbers 1-5. The bass staff has a rhythmic accompaniment. A dynamic marking *f* (forte) is present.

Fifth system of musical notation. Treble and bass staves. Treble clef has a key signature of one flat (F) and a 2/4 time signature. The bass clef has a 2/4 time signature. The music is in 2/4 time. The treble staff has a melody with various fingerings indicated by numbers 1-5. The bass staff has a rhythmic accompaniment. A dynamic marking *p* (piano) is present. A first ending bracket is shown with '1.' and '2.' endings. A dynamic marking *pp* (pianissimo) is present. A dynamic marking *pp* (pianissimo) is present.

1668.3

Repeat from beginning to Fine.

FANDANGO.

SPAIN. ~~~~ SPAINIEN.

Moritz Moszkowski Op. 23 No. 3.

Molto vivace ♩. 96.

1480-4

Copyright, Kunkel Bros. 1892.

Musical notation for a piano piece, featuring six systems of staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings like "Ped." and "f". Fingerings are indicated by numbers 1-5. Some systems have a dashed line with the number "8" above them, possibly indicating a measure repeat or a specific section. The piece concludes with a double bar line and a final note.

Ossia.

The musical score is written for a piano piece, labeled "Ossia." at the top left. It consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings. Pedal markings are present throughout the piece, often accompanied by a star symbol. The piece concludes with the word "Ossia." written below the final staff system.

First system of musical notation, featuring treble and bass staves with complex chords and melodic lines. Pedal points are indicated below the bass staff.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Second system of musical notation, continuing the complex harmonic and melodic development. Pedal points are indicated below the bass staff.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Third system of musical notation, including first and second endings (1. and 2.) for both staves. Pedal points are indicated below the bass staff.

1. 2. 1. 2.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1430-4

SEVILLE.

SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

Secondo.

Moritz Moszkowski Op. 12, No. 2.

Moderato. 132.

Ped. ☆ Ped. ☆
 Ped. ☆ Ped. ☆ Ped. ☆
 f
 Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆
 p
 And. ☆ Ped. ☆
 Ped. ☆ Ped. ☆ Ped. ☆
 cresc. Fine.

SEVILLE.

3

Edited by Kullak.

SPANISH DANCE.

SPANISCHER TANZ.

Moritz Moszkowski Op. 12. No. 2.

Moderato. ♩ = 132.
p con sentimento.

Ped. *Ped.* *Ped.*

l. h.

marcato un poco.

f *fz* *fz* *fz* *fz* *p con sentimento.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

crés. *Fine.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Secondo.

Musical score for a piano piece, marked "Secondo." The score is written for two staves (treble and bass clef) and includes various musical notations such as notes, rests, and dynamic markings. The piece is in 4/4 time and features a key signature of one sharp (F#). The score is divided into measures, with some measures containing multiple notes or rests. The piece concludes with a "Fine" marking.

The score includes the following markings and instructions:

- Dynamic markings:** *f* (forte), *ff* (fortissimo), *con fuoco* (with fire).
- Performance instructions:** *Ped.* (Pedal), *con fuoco*.
- Measure numbers:** 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Musical score for Primo, page 5. The score consists of seven systems of piano music. Each system has a treble and bass staff. The music features various fingerings, slurs, and dynamic markings. Pedal points are indicated by "Ped." and asterisks. The tempo/mood is marked "con fuoco". The piece ends with a repeat sign and the instruction "Repeat from the beginning to Fine."

VALENCIA.

SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op.12. N° 4.

Allegro comodo. ♩ 112.

Secondo.

The musical score is written for piano and bass. It begins with a forte (f) dynamic and a tempo marking of 'Allegro comodo' with a quarter note equal to 112 beats. The first system shows the initial chords and a piano (p) section. The second system includes a 'marcato' section and a forte (ff) section. The third system continues the forte (ff) section. The fourth system features a 'marcato assai' section. The fifth system concludes with a 'rit.' (ritardando) and a 'Fine' marking. Pedal points (Ped.) are indicated throughout the score. A 'N.B.' (Nota Bene) instruction is present in the second system. The score is published by Kunkel Bros. in 1892.

VALENCIA.

3

SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski. Op. 12. N^o 4.

Allegro comodo. ♩ = 112. Primo.

f *cres.* *ten.* *risoluto. r.h.* *ff con fuoco.* *cantabile.* *ff* *rit.* *Fine.*

N.B.

N.B. The P^s signify Ped.

1402 - 4

19

Musical score for a piano piece, likely a second ending or repeat. The score is written in bass clef with a key signature of one flat (B-flat). It consists of six systems of music, each with a treble and bass staff. The notation includes chords, single notes, and rests. Pedal markings (Ped.) and asterisks (*) are used throughout. Dynamics include *f* (forte), *ff* (fortissimo), and *risoluto.* (resolute). The score concludes with a repeat sign and the instruction "Repeat from the beginning to Fine."

Přímě.

5

[illegible]

YEARNINGS.

(SEHNSUCHT.)

A. Rubinstein, Op. 9. N^o 5.

2. morsch - ten Bret - tern gebt mir nur etn schwa - ches, schwankes Bóot,
 Moderato. *♩* - 84. *appassionato.* Güßt mir gold - ne Ta - ges - hel - le, öff - net mir des Ker - ker's Schloss,

1. Give me days of gol - den glo - ry, And my dun - geon o - pen wide,
 2. in the hull all bat - ter'd of a ves - sel tempest - toss'd;

Moderato. *♩* - 84.

Ped. * Ped.

2. des - sen Se - gel von den Wet - tern tausend - fäl - tig sind be - droht; In die Wo - gen will ich
 1. et - ne Maid gebt mir zur Stel - le und mit schwar zer Mäh'n' ein Ross, Lasst mich etn - mal durch die

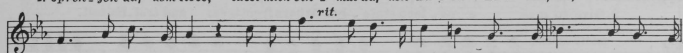
1. And the fairest maid of sto - ry, With a black maned steed to ride: O'er the leas let me go
 2. Let the sails in shreds be tat - ter'd, And the bark giv'n o'er as lost: Leaping 'mid the wild com

2. sprin - gen, un - ver zagt und oh - ne Leid, in die Wo - gen will ich sprin - gen un - ver -
 1. Au - en sau - send sprin - gen auf dem Ross, lasst mich etn - mal durch die Au - en sau - send

1. spring - ing, Springing on my jet - black steed, O'er the leas let me go springing, Springing
 2. mo - tion, With no fear and with no stay, Leaping 'mid the wild commo - tion, With no

cres.

2. zagt und oh - ne Leid, in die Wo - gen will ich springen mit dem Mee - re standhaft
 1. spren - gen auf dem Ross, lasst mich ein - mal auf den Au - en - Le - ben, ach, und Frei - heit

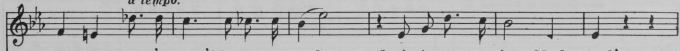


1. on my jet - black steed, O'er the leas let me go springing, Life and free - dom to me
 2. fear and with no stay, Leaping 'mid the wild commo - tion, I would wres - le with the



Ped. * Ped. * Ped. *

2. rin - gen und mit der Un - end - lich - keit, un - verzagt und oh - ne Leid.
 1. schau - en, die ich sel - ten nur ge - noss, lasst mich springen auf dem Ross!



1. sing - ing, Songs I've yearn'd for in my need, Springing on my jet - black steed!
 2. o - cean, With its end - less might at play, With no fear and with no stay.

a tempo.



Ped. * Ped. *

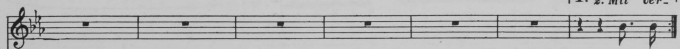
Ped. *

Ped. *

Ped. * Ped. *

Ped. * Ped. *

1. 2. Mit ver -



2. Place me



Ped. * Ped. * Ped. *

Ped. * Ped. *

* Ped. * P * P * P * P

* P * P * P * P

* P * P * P * P

2. 3. Ge - bet mitr
molto mosso. ein Schloss mit Zin - nen, wo in Gür - ten grün und hell'

3. Give to me a pa - lace state - ly, Wherefrom trees and trellis tall.

molto mosso.

mf

3. blüht die Schatten - reb, und drin - nen springt im Mar - mor - saal der Quell. Lasst ihn rau - schen, lässt ihn

3. Sha - dy vines droop down se - date - ly, Fountains leap in marble hall. Let them prat - tle and keep

dim.

3. spie - len, bis der Schlämmer kommt gemach, lässt ihn rau - schen, lässt ihn spie - len,

3. leap - ing, Till soft slumber holds me fast; Let them prat - tle and keep - leap - ing,

eres.

3. bis der Schlämmer kommt ge - mach, lässt ihn rau - schen, lässt ihn spie - len, lässt ihn

3. Till soft slumber holds me fast; Let them prat - tle and keep leap - ing, Cool air

mf rit.

3. Schlü - ße ihn mir küß - len, daß ich träum'

und sanft er - wach',

3. round my temples creep - ing, Till my dream as now is past,

Ped. \star

3. daß ich träum'

und sanft er -

3. Till my dream as now is

Ped. \star

3. wach'.....

a tempo.

3. past.....

a tempo.

Ped. \star P \star Ped. \star P \star Ped. \star P \star Ped. \star P \star Ped. \star

Ped. \star P \star Ped. \star Ped. \star Ped.

DINAH'S BARBECUE.

3

John W. Boone.

Allegretto ♩ - 84.

1. I hab something good to tell you boys I know you'll say I'm right, Dare's
 2. So the night came on an we all went down A fee - lin migh - ty gay; A
 3. Soon de mu - sic stopp'd and the light went out And the ra - zors begin to fly, A

1. gwine to be a bar - be - cue At Di - nah's house to - night, And she
 2. sup - per was so good, dem mu - sic so sweet We danc'd till al most day. And we
 3. big coon stood up with one in each hand Says "I'll hab dis gal or die. So you

1. wants us all be shu' and kome And bring our best gals to, Fo'dares
 2. might a danced on till broad day light But trouble be gin to brew, On ac-
 3. boys look out fo I am a comin, Make room fo me and Sue" Den he

1. coon all the way from Geor-gia a kom.in To Di-nah's Bar-be-cue. And
 2. count of them Geor-gia coons with our gals At Di-nah's Bar-be-cue. And
 3. made one rush And that was de end Of Di-nah's Bar-be-cue. He

1. right dar boys we must all be found To ce-le-brate dis night; But
 2. Di-nah saw what de trouble was a-bout And tried to keep it down, But
 3. left our boys A look-in af-ter dem But what else could dey do. The

Chorus.

try and keep our tem-pers down Or else ther'll be a fight. For they've
our boys said them Georgia coons Would hab to leab de town.
Geor-gia swell had gone with de belle Of Di - nah's Bar - be - cue.

mf

Ped.

done give a no - tice Dat dare's gwine to be a ball, A - pos - sum sup - per

mf

to Wid a roas - ted lam and good old ham At

THE JOLLY PICNIC.

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Allegretto. $\text{♩} = 88$.

The musical score is written for piano and consists of six systems. The first system is marked 'p' and '(Key of G.)'. The second system is marked 'f'. The third system is marked 'f'. The fourth system is marked 'f' and 'CRAC.'. The fifth system is marked '(Key of D.)'. The sixth system is marked 'f'. The score includes various musical notations such as notes, rests, and fingerings. Arrows above notes indicate they must be struck from the wrist. The score ends with a 'Fine.' marking and a repeat sign.

1663-3

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Repeat from beginning to Fine,
without repeating the first part.

BEETHOVEN CONSERVATORY.

The Beethoven Conservatory, Messrs. Waldauer and Epstein, directors, began its regular season with its usual large number of pupils. Few musical institutions in this country are as successful as the Beethoven Conservatory. Its teachers are prominent musicians, and hundreds of its pupils occupy enviable positions throughout the country.

The Beethoven Conservatory occupies its own handsome building at 23rd and Locust street. The distinguished directors, Messrs. Waldauer and Epstein spare no efforts in their work.

HOW TO AVOID COLDS.

Many people have the misfortune, either from want of a judicious direction of their personal habits or from constitutional or inherited tendencies, to be peculiarly prone to "taking cold." The inconvenience, discomfort and danger of such a tendency are considerable, and the subjects of it will doubtless find it worth their while to try a remedy given by a correspondent in a contemporary.

He describes how, for many years, his occupation took him into crowded night meetings, where the air was not merely vitiated, but poisonous, and the heat was intense. He would often rush out of the meeting lashed in perspiration into the chill air of a winter night, but never took the slightest cold. He attributes this immunity entirely to the practice which he invariably adopted.

At the first touch of cold air he took a deep inspiration and then held his breath for half a minute, in the meantime waiting as fast as he could. During that half minute the pores of the skin were closed against the chilling atmosphere, and by the time the lungs called for reinvigoration the body had acquired a considerable coolness and the risk of the chill was over.

He recommends the practice to public speakers, vocalists, entertainers, and others, who are obliged to frequent unduly heated and badly ventilated rooms. He suggests that the efficacy of this plan may be more readily realized by recalling the fact that so long as the breath is held the skin is absolutely impervious to the sting of a bee.

FRIZ GELB, the favor to violinist, will be heard this season at the Century Theatre. Mr. Gelb is a thorough and successful player and receives pupils at his address, 3331 Olive street.

A new vocal star, **Mlle. Mara D'Asly**, has arisen in Italy. It is thought that she is destined to become the successor of **Mme. Patti**.

Giovanni Franchi, who for many years occupied the position of secretary of **Adelina Patti**, died recently at Milan. He was seventy-five years of age. He was originally a professor of belles lettres. As an intimate friend of Garibaldi, Mazzini and Cernuschi, he took an active revolutionary movement of 1848 in Italy. He associated himself with **Mme. Patti** nearly twenty years ago.

If you can convert an enemy into a friend, you have gained a wonderful strength. But whether you can win him or not, you can use him to your advantage, even in what he says or does through hatred and spite. Goethe says, "I have always paid attention to the merits of my enemies and found it an advantage."

A society has been formed in Florence for the purpose of reviving the obsolete lute, which once was as common as pianos are to-day. The plan will meet with little favor, not only because we have better instruments to-day, but because the lute is very difficult to tune. A Hamburg critic once declared that a lute player who lived eighty years would have spent sixty in tuning.

A table of the salaries received by the Metropolitan Opera in this country, as compared with the emolument given them in their own homes, has recently been published. The figures are interesting. Here are a few:

	London	New York
Jean de Reszke	\$500	\$1,250
Edouard de Reszke	300	800
Hann	300	800
Melba	500	1,500
Calvé	500	1,200
Nord	300	800
Eames	300	800
Saville	100	300
Totals	\$2,700	\$7,150

MAE ESTELLE ACTON.

Miss Acton needs no introduction to the public at large, as her marvelously beautiful voice and her charming stage presence have delighted thousands of people in all the larger cities of the United States. She has attained a position in the musical world, at last, many years her senior, would be happy to occupy; her unswerving devotion to her art paving the way to success.

The press voices only one sentiment "that Miss Acton is an artist of untiring genius and a lady of rare culture and refinement." It is with pleasure she tenders her services for concerts, operas, receptions, high teas, musicals, etc.

The New York *World* says the following: "Miss Acton's singing was a revelation. Her pure, sweet voice soared and trilled like the song of a night bird. Her staccato notes especially being sung with a perfection of intonation and finish which is simply marvelous."

The Chicago *Times* says: "Miss Acton was the vocalist at the banquet of the Apollo Commandery in Masonic Temple. She sang the famous aria of 'La Traviata' and gave a brilliant rendering of the Shadow song from 'Dinorah' and in each displayed histrionic talent and culture of a high order. She has a pure high soprano voice, and pleasing and beautiful piano, and her phrasing and interpretation of the selections was of the highest degree of intelligence. Every time Miss Acton appears she emphasizes her claims."

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to the highest position among our vocal artists. The Chicago National College of Music, with which she is so prominently identified, were fortunate in securing her. "So talented a singer and teacher for the school."

Being associated with eminent artists—pianists, violinists, cellists, organists, string quartets, etc., Miss Acton is prepared to furnish whole programmes or a part, as may be desired. Her repertoire contains excerpts from all the well-known operas, choiced ballads, songs, airs, song recitals and scenes from operas (in costume).

It is generally agreed that if Tansig, who originated the plan of forming Wagner societies to collect funds for Bayreuth, had not died so young (like Schubert, he succumbed to typhoid fever), he would have been Liszt II. A Dresden paper states that the sole surviving member of the Tansig family is a sister of the pianist's mother, aged seventy-five.

Another notable instance of musical transmission is the singing of M. Dejeu's new song, "Hello," from the Grand Opera, Paris, into an electrophone in a London theatre. The electrophone, so popular in Europe, is still comparatively unknown in this country.

MAJOR AND MINOR.

Herr Mottl organized at Karlsruhe a very interesting cycle, intended, to a certain extent, to show the development of opera during the past 150 years, the pro-Rossinian composer Paisiello to Wagner.

The series is as follows: Paisiello, "De Serva fatta padrona"; Gluck, "La Regina di Magico"; Haydn, "Lo Speziale"; Mozart, "Il Flauto magico"; Gretry, "Le deux Aveugles"; Rossini, "Le capitano Savarini"; Cherubini, "La Lo ande porphese"; Weber, "Auch Hassan"; Donizetti, "L'Elisir d'amore"; Bellini, "Le Tre Niobidi"; "Diamant"; Wagner, "Tannhauser"; "Lohengrin," and "Die Meistersinger."

Mr. James E. Healy, of Lyon & Healy, one of the most progressive young men in the piano trade, will be married to Miss Mary Louise Keidel, the accomplished daughter of Mr. Charles Keidel, head of the house of Wm. Knabe & Co., who returns from his holidays in Europe next week.

An equally important announcement in connection with the above is that Mr. Healy will withdraw from Lyon & Healy, with whom he has been actively engaged for the past 15 years, and leave Chicago to make his residence in Baltimore, and assume a position on the executive staff of Wm. Knabe & Co. As Mr. Healy's headquarters have been the piano-forte side of the great business with which he has been connected, he will have enlarged opportunities to realize his ideal of a piano-forte business. He will be up by the house of Knabe, whose watchword is progress.

Truly, an eventful career was that of the late Frederick William Nicholts Trench, whom two continents know almost solely through his song, "Kathleen Mavourneen"—a life story which in its called-occasional phases recalls that of the wandering ballad-mongers of olden times.

In the course of his four-score-and-ten years of wandering, he was by turns an actor, a musician, a singer, a sailor, a foundryman, a journalist, a composer, a conductor, a soldier, and a teacher. He played the violin in the Drum Corps orchestra; he served before the mast on a coasting schooner; he sang in the choirs of St. Paul's Cathedral and Westminster Abbey in London and at St. Paul's Church in Richmond, Va.; he was a soloist in the musical extravaganza accompanying the funeral of William IV., and those of the coronation of Queen Victoria. He conducted the old Actor and Actress Opera House, New York; he shouldered a musket in a Richmond regiment and fought for the stars and bars, and he composed volumes of ballads.

And after it all, he died with poverty staring him in the face. A fine example for the Philistines to moralize upon.

In the management of rapidly moving machinery, a musical ear which quickly detects variations of pitch, and therefore of speed,—for the pitch of the sound depends on the speed,—is of considerable use. A farmer with a good ear can detect at once if the threshing machine is improperly "fed," for the speed increases, and the sound it emits is of higher pitch, when an insufficient amount of corn is supplied. And in the same way, an electrician can tell if an electric motor is running at its due speed. With a musical ear the sound of a machine is not only the power more easily separates the sound from the unimportant noise, but the musical notes are naturally the better readers and speakers; but there is no doubt that they improve more quickly when taught elocution, for they can appreciate the pitch of their own voices, and so correct their voices. A good ear includes an acute appreciation of time or rhythm.

Moritz Rosenthal, the piano virtuoso, who makes a tour of the United States the coming winter, has been "commanded" to play before Queen Victoria and the Prince of Wales at Balmoral Castle during the visit of the Czar and Czarina of Russia. Rosenthal is composing a new concert piece, which will be interwoven the English and Russian national airs.

"Home, Sweet Home," Payne's song, was originally a number in his opera, "Clari, the Maid of Milan," produced in 1823, and has since been copied in the first year of its publication. This was an enormous circulation for those days. How many millions of people have heard "Home, Sweet Home" since! The melody is said to be a Sicilian folk song, but this has never been proven, and it is believed by many that Payne borrowed the music. Others give the credit to Henry Bishop.

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Eradicate gout and rheumatism, the plague of mankind, by Dr. Enno Sander's Sparkling Garrod Spa, that reliable remedy so highly valued by the most prominent physicians.

If you want yourself and your friends to enjoy the extras, order your fancy cakes, ice cream and fruit tins of Habermas & Remming, the popular confectioners, N. E. Cor. Arsenal and Jefferson Aves., phone number 4323. Habermas & Remming enjoy the highest reputation for their excellent confectionery among their many patrons.

No household is complete without a case of Cook's Extra Dry Imperial Champagne. It's the best sparkling wine made.

Dr. Enno Sander's Aromatic Ginger Ale is a delicious beverage and with brandy, a reliable remedy against summer complaint. For sale everywhere.

Send for Kunkel Brothers' complete catalogue; it embraces the choicest standard works: piano solos, piano duets, piano studies, songs, etc. For teachers and students Kunkel's Royal Edition of Standard Works is pre-eminent in the field.

M. Lassalle, the great opera singer, has signed with the Metropolitan Opera Company for this season.

Mme. Eames will make her reappearance in America, it is said, with David Bispham in the "Meistersinger."

Miss Lillian Bauvelot recently sailed for Germany, but will be back in time to fill her winter's engagements.

THE "STANDARD" ROYAL SATTLE

The Highest Price Sewing Machine,
But the Cheapest because the Best.



TWO MACHINES IN ONE—Lock Stitch or the Automatic Chain Stitch.

IT MAKES 300 STITCHES WHILE OTHERS MAKE 200.

It requires only one-half the strength to run it that others do. It wears twice as long. Do not fail to examine the Standard. You can save the agent's commission by ordering from the office.

STANDARD SEWING MACHINE CO.

1520 OLIVE STREET,

ST. LOUIS, MO.

CRYSTAL WATER COMPANY

PRODUCES THE ONLY ABSOLUTELY PURE WATER IN THE WORLD. IT IS DOUBLY
DISTILLED AND FULLY AERATED WITH PURE STERILIZED AIR.

A few reasons why people should use it:

No. 1. Water is the most important substance taken into the system. It makes the principal element in the blood-forming process, consequently should be absolutely pure.

No. 2. More ailments and diseases arise from drinking impure water than from any other known cause.

No. 3. When you drink Crystal Water you know that you are not drinking germs of disease.

No. 4. By constantly drinking an absolutely pure water, one of the greatest dangers incident to modern life is obviated.

No. 5. No Spring water is absolutely pure; you never can tell what drainage is percolating it.

No. 6. Crystal Water is the only water on the market to-day of absolute purity, and that will stand every scientific test.

No. 7. Any sewage emptying into a public water supply from a locality where there has been Typhoid Fever places your health in great peril.

No. 8. Filters are useless to purify an affected water. They only concentrate and multiply the Bacteria instead of reducing them.

No. 9. The most dangerous impurities in water are those which are invisible to the eye. Chlorides, Lime, Albuminoid Ammonia, Nitrates and Organic matter are present in the clearest water, and yet are all productive of disease.

No. 10. Crystal Water is a reviver and regenerator of cell-structure. It dissolves impurities and places them in a condition to be eliminated from the system. Holding nothing in solution, and being absolutely pure, it is the greatest solvent procurable.

No. 11. No protection against disease is so reliable, especially in diseases like Typhoid Fever, Diphtheria, Malaria and Cholera Morbus.

No. 12. Children should not be allowed to drink anything but Crystal Water. It will save them from many ills and sicknesses.

No. 13. We make the broad claim, that in Crystal Water we have the best drinking water on earth.

No. 14. For people who have a tendency to Dropsy or Kidney disease, nothing is better than Pure Crystal Water.

No. 15. Ladies who wish to have a good complexion should bathe their faces in Crystal Water. It cleanses the delicate pores of the skin, and gives a softness and brightness that nothing else will give.

All products of the Crystal Water Company have for a basis Pure Crystal Water, combined with the purest ingredients, thereby producing the

CRYSTAL GINGER ALE

Is the finest, purest and most aromatic Ginger Ale in the world. As a tonic, it is unsurpassed. Try it, and you will think you are drinking the most delicious nectar.

CRYSTALARIS

Is the most delicious sparkling Mineral Water ever offered to the public.

Is free from disease germs.

Free from Lime, Ammonia and Mineral impurities.

Free from Organic matter.

It is especially wholesome when taken with meals. It aids digestion, creates a healthy appetite. It is pure, delicious, soft, and health-giving. It is the cheapest and best; best because it is pure. Packed in 24 and 50 quarts to a case, and packed in 48 and 100 pints to a case. Every family should have a case in their house.

CRYSTAL LITHIA

Both still and sparkling, is recommended by the most prominent Physicians of this country as a sure remedy in cases of Uric Acid, Gravel, Rheumatism, Gout, Stone in the Bladder, and Incipient Diabetes. This valuable remedy, as produced by the Crystal Water Co., is superior to all others because it is made from absolutely pure water, and ten grains of pure Lithia to the gallon. Look at the analysis of Spring Lithias. They are full of solids and organic matter. Every grain of these solids, many of them extreme irritants, have to pass out of the system through the kidneys, increasing the inflammation of the Lithia is intended to allay. By using Pure Crystal Lithia, the system gets nothing but that which is beneficial, with the result of speedy relief. Always ask for Crystal Lithia, still or sparkling. It is always pure and reliable.

CRYSTAL SELTZER AND VICHY, (in Siphons).

As put up by the Crystal Water Company, are superior to all others. Why drink impure water in the form of Seltzer and Vichy when you can get it as absolutely pure.

Crystal Lemon Sour, Cream Soda, Orange Phosphate, Wild Cherry Phosphate, Birch Beer, Sarsaparilla, and Lemon Soda, are the purest and most aromatic drinks ever offered to the public. They are invigorating and health-giving.

Order from your Grocer, Druggist, or from the Company direct. Office and works corner Channing and Franklin Aves., St. Louis, Mo.